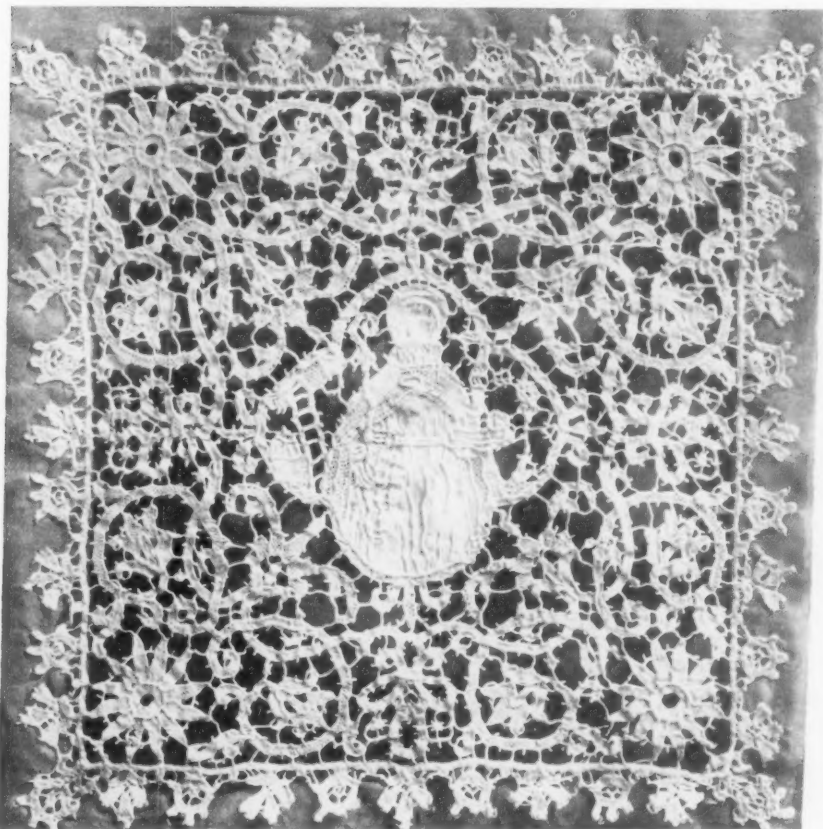


BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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NUMBER 11



CHALICE VEIL (DETAIL). PUNTO IN ARIA FIGURATO, VENETIAN, XVI-XVII CENTURY
GIFT OF MRS. MAGDALENA NUTTALL

THE EXHIBITION OF MODERN GERMAN ART

SINCE the announcement in the BULLETIN of an Exhibition of Modern German Art to be held in the Museum this winter, active preparations have been under way, and a recent

report from the Assistant Director, Mr. Edward Robinson, who has been in Germany for some weeks past, gives assurance of a highly satisfactory development of plans. A statement of the date of opening of the names of the artists to be represented, and of other details of the exhibition will be made in our next issue.

The personnel of the committee appointed to act with the Art Director of the Imperial Government in the selection of the objects to be exhibited is a sufficient guarantee that the character of the pictures and sculpture chosen will be representative of the best art and traditions of Germany.

The Exhibition will be held in the new wing of the Museum building, at the north of the main Fifth Avenue entrance, the whole second floor, consisting of seven galleries, being used.

The opening of the exhibition, which will mark the opening of this new building also, will be made the occasion for a private view of the collection and a reception for the Trustees, the Members, and their friends.

A committee of the Trustees appointed to arrange for the details of the reception includes Messrs. J. Pierpont Morgan, chairman; Edward D. Adams, John L. Cadwalader, Robert W. de Forest, and William Church Osborn.

FREDERICK C. HEWITT

PROBATE of the will of Mr. Frederick C. Hewitt, who died in August last at his home in Owego, in which the Museum is made residuary legatee, as well as specific legatee to the extent of \$1,500,000, is contested by his sister, Mrs. Charlotte S. Arnot, on the ground of lack of mental capacity, undue influence, and, indeed, all possible legal grounds. The amount of the estate is said to be only a little in excess of the specific legacies.

Mr. Hewitt, with other classmates, attended the fiftieth anniversary of his

graduation from Yale University in June last, and he is thus described in a recent number of the "Yale Alumni Weekly":

"Mr. Hewitt had since graduating lived

a quiet life in his native town, Owego. In a letter dated 1861 to the Secretary of the Class of '58, and published in the Class Record, he wrote: 'Since leaving college I have studied law a little, though with no intention of ever practicing, have helped my father in his business a little, have driven horses a good deal, and in fact have done a little of most everything without doing anything in particular. In the autumn of 1858 I traveled in the West.'

"Mr. Hewitt in-

herited about two million dollars from his father and received an even larger sum at the death of his brother, Gurdon Hewitt. He had lived for the past half century an extremely simple life in the old homestead at Owego, making occasional trips to Europe, where he busied himself with art purchases, and quite regular trips to Florida and California in the winters. Gracious in manner he was, however, known to but few of his fellow townsmen. Of a retiring disposition, he cared nothing for display, politics, or society. In Owego he kept a maid, a man to work about the house, a gardener, and a hostler. In summer he spent a large part of his time helping the gardener in the care of his grounds, and in winter it was not unusual for him to be seen shoveling the snow from his long stretch of walk. His father's old bank building, which stood beside the house, he had fitted up as a workshop with mechanical tools and machinery of the finest make.



FREDERICK CHARLES HEWITT



EDICT OF WILLIAM THE TESTY, BY GEORGE H. BOUGHTON
BEQUEST OF MRS. MARTHA T. FISKE COLLORD

"Mr. Hewitt was a lover of all outdoor sport. He owned a valuable stable of fast and blooded horses and was an adept at hunting and fishing. He was passionately fond of music, delighting especially in the lighter airs of the classical masters. He was one of the first to own a mechanical piano and took keen pleasure in manipulating this himself or in listening to grand opera airs rendered on his gramophone. During the latter years of his life he had become an ardent and discriminating art collector. His residence at Owego contained a remarkable collection of paintings and a unique collection of ivory carvings. Modern and antique alike he selected in his purchases of carvings, and he was particularly interested in Japanese ivory carving. He possessed a catholic appreciation of pictures, and, although he admired the works of the old masters—numerous examples of whose works he possessed—he was no less interested in the work of modern painters, especially in the work of the painters of the modern French School,

his favorite painter among these being Jules Worms."

BEQUEST OF THE LATE MRS. MARTHA T. FISKE COLLORD

UNDER the will of the late Mrs. Martha T. Fiske Collord, wife of George Whitfield Collord, a Fellow of the Museum for life, the Trustees have received fifteen important paintings. The gift was made in memory of Mrs. Fiske's first husband, Josiah M. Fiske, early associated with the Museum as a member of the Conference Committee, appointed February 11, 1871, to assist the Trustees in raising funds by subscription, and a Patron from 1876 until his death.

The pictures are now on view in the Room of Recent Accessions. They are generally by well known and popular masters of the last part of the nineteenth century, and give an excellent idea of the attainments and power of the various artists represented.

There are four American pictures in the list: two small studies by Wm. M. Hunt, made when the artist was in Rome, an important and famous picture by George H. Boughton, "The Edict of William the Testy," and a small interior with two figures dressed in eighteenth century costume by Ignaz Gaugengigl.

Among the French pictures will be found an unusual Daubigny, small studies by de Neuville and Detaille, characteristic works

by Gérôme and Meissonier, and a small painting in the style of the latter by Grison.

There are also "The Music Room," by Munkácsy, in which admirers of this painter's work will take much pleasure; a clever picture by Boldini, called "The Dispatch Bearer"; a view of Constantinople by Pasini; a character head by Domingo, and a very brilliant and sparkling little water color by Fortuny, entitled "Moors on Horseback." B. B.



LANDSCAPE, BY CHARLES FRANÇOIS DAUBIGNY
BEQUEST OF MRS. MARTHA T. FISKE COLLORD

A COLLECTION OF LACE PRESENTED BY MRS. MAGDALENA NUTTALL

IN the limited space of the BULLETIN, it is impossible to give more than a general idea of the scope of the important collection of lace recently presented to the Museum by Mrs. Magdalena Nuttall, of Tunbridge Wells, England.

Some thirty-two countries are represented, covering an area extending from the Orient to England, from Norway south to Madagascar, and from Mexico and Yucatan south to Brazil and Paraguay. By this gift the Museum collection is at once placed on an equal footing with many foreign museums in the beauty and variety of its examples and the number of countries represented.

The collection as a whole numbers 984 pieces, of which 308 are Italian, 214 French and Flemish, 110 English and Irish; the remainder, varying from groups of 50 to individual pieces, illustrating the development of the art of other countries. There are also three pillows for making lace and a collection of twenty-two bobbins.

The Italian specimens, which are especially interesting, show great variety in the different classes. Among the most beautiful may be mentioned a chalice veil of Venetian needlepoint, *punto in aria figurato*, showing, in the central ornament, Christ figured as the Good Shepherd; a square collar and several bands of *punto in aria* dating about 1600, and a handkerchief with insertions of *reticella* in thirty-two different designs; also an exquisitely fine bit of *point de Venise à réseau*, by some classified as *Argentella*. Nor are examples of *filet* lacking; of this there are many patterns, in color and white, quite different from those already in the Museum collection. There are also a number of rare pieces of *buratto*, two with patterns of cherubs' heads and curious horned animals, and others equally interesting and unique in design. Especially beautiful is a sixteenth-century cutwork embellished with *punto reale* and *punto riccio*, and the drawnwork with its grotesque figures. But one of the greatest charms of the Italian section is its variety of early bobbin laces illustrating the work of the different provinces. Milan, with its cultured women of the Renaissance, was famous for the beauty of its bobbin lace, the charming scroll designs with *brides* suggesting the needlepoint of Venice. Genoa, also noted for its pillow lace, is represented by bands of graceful geometric ornament, lace with rounded points, and a table cover bordered with a design of pointed leaves in *punto di Ragusa*, of which the Museum has heretofore had no example. Most interesting is the work from Siena and the Abruzzi; the *punta avorio* from the Val Vogna and neighboring valleys; the drawnwork from the shores of the Adriatic; the dainty needle-

point edgings in colored silk from Ragusa; the work of Greece and the many islands of the Mediterranean, while Spain is represented, among other things, by a splendid bedspread of *filet*.

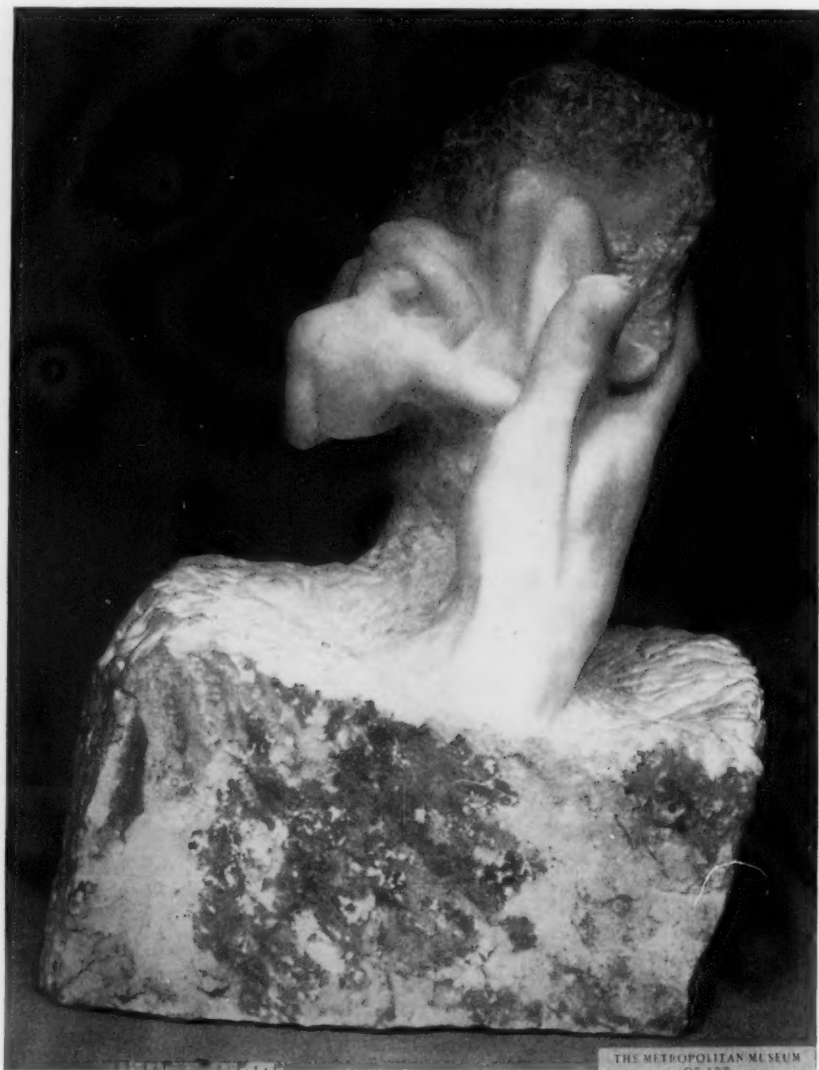
With the French lace, as with that of Italy, no pains have been spared to make the collection representative, and examples of the work from many outlying districts show how thoroughly the donor understood the fundamental principles of a perfect collection. The needlepoints, especially the Alençon, are charming examples of the best period; the Argentan is also well represented. The bobbin laces, among which is a peasant's cap, delightful in its suggestion of rural simplicity, can but be mentioned.

Passing to the Flemish, there are many pieces deserving of more than a passing notice; one, an unusual piece with a *réseau* resembling that of Tondern lace, has for its central *motif* a crowned figure bearing a globe beneath a baldachino supported by birds. Two others, unique examples of *potten kant*, may also be mentioned: one of the seventeenth century with a stilted design of flowerpots, the other of later date with a central vase of tulips between two alighting birds.

Turning to England and Ireland, the specimens shown are in every way representative of the work of the different sections, as is the case in Germany, Austria, and Russia. Constantinople sends a harem veil, while Jerusalem is represented by a single example.

The lace is displayed in Gallery 34, which has been redecorated and rearranged to receive the collection.

Mrs. Magdalena Nuttall, to whom the Museum is indebted for this important gift, has resided for many years abroad. She is the widow of Robert Kennedy Nuttall, for a long time a resident of San Francisco, and is the mother of Mrs. Zelia Nuttall, one of our Honorary Fellows for Life, who has resided for many years in Mexico, and who has frequently given valuable assistance to the Museum. F. M.



THE HAND OF GOD, BY AUGUSTE RODIN

GIFT OF EDWARD D. ADAMS

(SEE PAGE 209)



FIG. 1. EXTERIOR OF THE TOMB-CHAPEL WHICH CONTAINS DECORATION OF ALLEGORICAL AND BIBLICAL PERSONAGES SEEN IN FIGS. 3 AND 4



FIG. 2. GRAVE WITH BURIAL IN POSITION

THE OASIS OF KHARGA

THE purpose of the work at Kharga and the position of some of the chief points of historical and archaeological interest in the oasis were described in the May BULLETIN. Our work began in the latter part of Febru-

ary with an investigation of the large Christian cemetery known as El Bagawat.

The cemetery lies on a long, narrow ridge, which runs north and south, with an average elevation of from fifteen to twenty meters above the oasis bottom. It consists of a series of tomb-chapels—about two hundred in number, arranged in some cases in “streets” and in other cases without any regular order,—which obviously served as the tombs of richer people; while between these constructions the rest of the area of the cemetery consists of ordinary pit graves, placed closely together and with only a small superstructure to mark their position.

In order to determine the main characteristics of the cemetery generally, our work at this point was concentrated, first, on the photographing and classifying of as many as possible of the tomb-chapels which seemed to present variations of type, of construction, or of decoration; secondly, on the clearing and recording of the burial chambers of a number of the best of these chapels; and, thirdly, on the excavation of a section of the cemetery containing ordinary graves, between the chapels.

The tomb-chapels are constructed of mud brick, in most cases faced originally with white plaster outside and in. On the exterior they exhibit architecturally a mix-

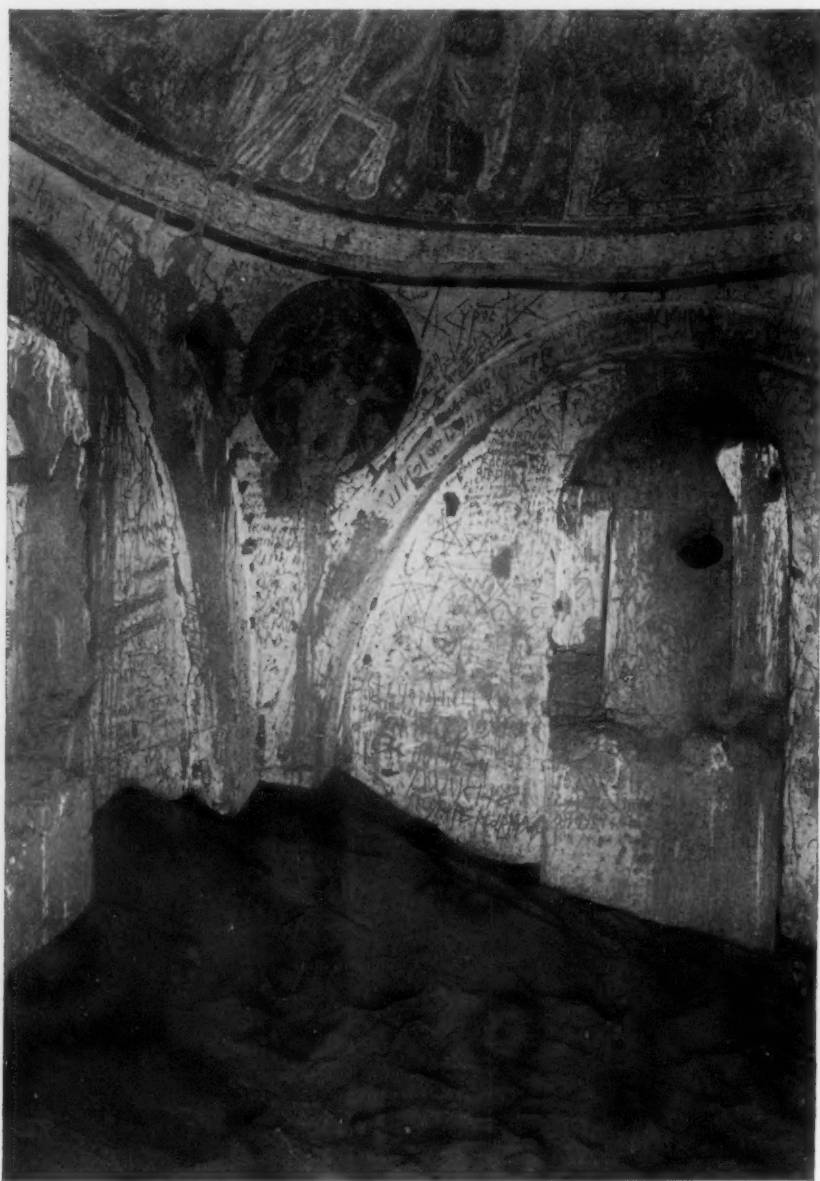


FIG. 3. INTERIOR OF TOMB-CHAPEL SEEN IN FIG. 1, SHOWING POSITION OF DECORATION

ture of Classical and ancient Egyptian motives, having very commonly a cornice of the Egyptian "cavetto" type and Classical forms of engaged columns with

Corinthian capitals. In plan, they are generally square, and roofed with domes on pendentives; or, less commonly, rectangular with barrel vaults. In a few cases



FIG. 4. DOME OF TOMB-CHAPEL, WITH ALLEGORICAL AND BIBLICAL PERSONAGES

remains of wooden roofing are evident. On each of the three walls of the chapel, other than the entrance wall, is usually a niche, while a few of the chapels have an apse projecting on the eastern end. These apsidal ends are either circular or octagonal. Some of the larger constructions consist of a double chapel of two square compartments, while a few have fore courts surrounded by a wall of engaged columns and arches.

The tombs provided with such chapels proved to consist regularly of (1) the chapel itself, decorated or undecorated; and (2) a perpendicular shaft, generally in the center of the chapel, cut in the rock to an average depth of about three meters, with a burial chamber at the bottom on the west, and, frequently, a second chamber on the east.

The burial chambers contained one or more burials, without coffins, extended on

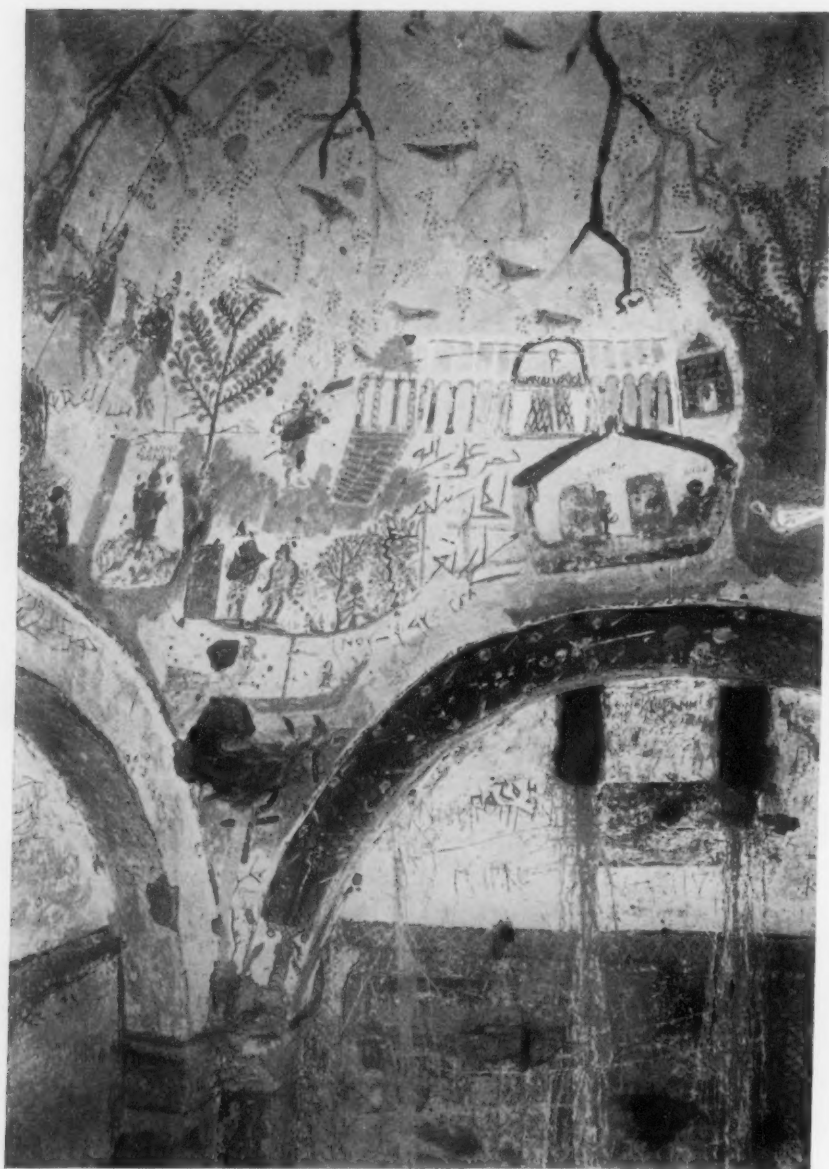


FIG. 5. TOMB-CHAPEL DECORATED WITH BIBLICAL SCENES

their backs with the head to the west. They were wrapped in many thicknesses of cloth, and then bound outside with flat bands or tapes crossing and recrossing in a diamond pattern.

Of the chapel interiors, many were simply finished in white plaster without any decoration, but a considerable number had some form of decoration, two in particular having their domes elaborately decorated

—in the one case with figures of allegorical and biblical personages, and in the other with biblical scenes (figs. 1, 3-6). In

with chapels—extended on the back, head to the west, the hands at the side or over the pelvis, and similarly wrapped (fig. 2).



FIG. 6. TOMB-CHAPEL DECORATED WITH BIBLICAL SCENES

many of those undecorated, however, the walls bear Greek or Coptic inscriptions, painted mostly in red ocher; and, in addition, nearly all the chapels are covered with Coptic and Arabic graffiti which are of much epigraphical interest.

In the examination of the ordinary graves with small superstructures, a section was taken near the middle of the cemetery where a strip containing about a hundred graves was cleared (fig. 7). They are of one general type: (1) a low superstructure, built over the mouth of the grave either rectangular in form with outer courses of mud brick and a filling of rubble and gravel, or an oval mound of rubble and gravel covered with a coating of mud plaster; and (2) the grave itself, roughly cut in the sandstone of the hill, with axis east and west, averaging two meters in length, 60 to 70 cm. in width, and one meter in depth. The burial was placed in the same position as in the large tombs

Each grave was commonly provided with a headstone and footstone of sandstone. The former was inscribed with the name of the individual, which was either engraved in the stone or the stone was covered with mud plaster and the name incised in this.

Both inside the wrappings of the burials and also in the bottom of the graves considerable quantities of common salt had been placed, and the effect of this, taking into consideration also the extreme dryness of the climate, was to be seen in the perfect preservation of the burials. These afford such material for anatomical investigation, as a means of determining the racial and other characteristics of the inhabitants of the oasis at this period, that it is hoped in our future work on the cemetery our archaeological results may be supplemented by those of an anatomist working with us on the spot.

In the graves or in the grave-filling, as well as in the surface drift, were found

pottery and personal ornaments, such as combs and hairpins, and, in some cases, the garments in which the burials were

meters, and stairways which occurred showed that originally there was often a second story. Below the ground floor were



FIG. 7. SECTION OF CEMETERY EXCAVATED, SHOWING ORDINARY GRAVES

wrapped were ornamented with embroidery.

The investigation of the cemetery will be continued next season, and, until the work has progressed further, a final dating or limit in date cannot be given to it. From the evidence so far obtained, however, it seems in all probability to belong to about the fifth century A.D.

Before the end of the work at Kharga in early May, excavation was also begun on a mound a few hundred meters south of the cemetery, known as Ain el Turba. This was done with a view to determining the character of such mounds, of which there are many in the oasis. As seemed probable, they proved to contain the remains of houses, with walls of mud brick. The houses consist of a series of rooms, with no apparent regularity of arrangement, roofed with barrel vaults of mud brick, the walls covered with white plaster and in many cases ornamented with frescoes. The walls of the ground floor were preserved generally to a height of about two

sometimes subterranean rooms, roofed likewise with barrel vaults.

The excavation of these houses yielded much interesting material—pottery of many types, decorated and undecorated; ostraca and wooden tablets inscribed in Greek; blue-glazed and glass beads and other small ornaments; coins, and various types of glassware, including the multi-colored "Millefiori" glass, made from sections of small glass rods containing floral or other designs, fused together in varying arrangements. The coins ranged in date from Constantine the Great to Arcadius, and therefore these particular constructions may be assigned in general to the fourth century A. D.

As complete a photographic record as possible was also made of the many other ruins scattered over this northern part of the oasis, and in the coming season the excavation of some of these will be carried out while work on the points already begun is being continued.

A. M. L.



GLAZED POTTERY. MESOPOTAMIA, THIRTEENTH CENTURY

PRINCIPAL ACCESSIONS

THE HAND OF GOD, BY RODIN. — A marble group by Rodin, entitled "La Main de Dieu," has just been received as a gift from a member of the Board of Trustees, Mr. Edward D. Adams. The same group in bronze was purchased by the *Directeur des Beaux Arts* for the French Government, and a larger marble copy is owned by a private collector in Paris.

The accompanying reproduction of this remarkable piece of sculpture will serve to give some idea of its beauty, and we quote the description of it given by Frederic Lawton in his life of Rodin:

"Unique and apart [from other sculptures made in the year 1900] was the 'Hand of God,' a huge hand modeled with all the science of an anatomist, physiologist, and chiromancer combined, and all the art the sculptor can show in fashioning the whole body. In the palm were a miniature Adam and Eve resting on a portion of the clay that had served to make them, the rôle and character of each sex being indicated—the woman embracing, the man protecting."

A LANDSCAPE BY GASPAR DUGHET, called Gaspar Poussin.—But for the accident which brought Nicolas Poussin to be

the invalid guest of the Dughet family at Rome, Gaspar might never have been an artist at all, would certainly never have been the artist he was. For great as his talent, fine as his taste, and genuine as his love of landscape were, his was not the great creative genius that would have discovered the formula for expressing his sentiment about nature. As it was, Nicolas became the inmate of his fellow-countryman's house, married his sister, and took the young Gaspar as his pupil. Gaspar was born at Rome in 1613 and formed his art as we have seen on that of Nicolas Poussin. He never attained quite to the classic severity and purity of design of his master; his feeling was more akin to that of the romanticists of last century, and his extreme facility of hand enabled him to give expression to this feeling in a remarkable manner.

His conception of landscape was naturally influenced by the works of Claude which he saw at Rome; from him he derived a sense of chiaroscuro which was foreign to the art of Nicolas Poussin. The example acquired by the Metropolitan Museum, though it has not quite the subtlety of tone of the splendid landscape in the National Gallery, may be considered as among his better works.

R. E. F.

CERAMICS.—The museum has lately purchased a number of unusual pieces of faience brought from different localities of the Near East. Included among these are examples of Mesopotamian ware, dating from a period as early as the last quarter of the eighth century of our era; Sultana-bad or Syro-Egyptian wares of the fourteenth, and other Persian ware of unknown provenance, dating from the thirteenth and fourteenth centuries.

A Mesopotamian (Rakka) jug may be dated as early as the year '70 of the Hegira, since a bowl of similar technique and provenance and inscribed with that date has recently come to light—the first dated example of early Rakka ware yet found. Of a later period—the thirteenth century—the museum now possesses six representative examples. These are glazed a rich greenish-blue and decorated with arabesques, floral

designs, or inscriptions (fig. 1) in under-glaze black. A fragmentary example of Rakka luster is in the form of a bowl decorated with a central floral design, and bearing an inscription in repeats that enriches the inner rim, possibly a potter's conventional mode of painting the word "alafia" or "blessing."

Mesopotamian mural decoration of the

same period is illustrated by a pair of green-glazed tiles ornamented in relief with designs of wild beasts, both real and mythological, a survival it may well be of the animal friezes that decorated temple

and palace walls under the ancient sway of the Achæmenid Kings. Early Persian ceramic art is represented by two Sultana-bad mural tiles covered respectively with designs of gazelles amidst foliage and rich floral designs in colors. A dark-blue shallow bowl and a pair of richly lustered wall tiles date from the same period. The so-called Syro-Egyptian pottery is illustrated by five well-preserved bowls and two vases. All are decorated with floral designs or waves in more or less profusion, the tones being for the most part a dark or watery blue and black above a white ground. Throughout Syria, and in Egypt

as far south as Keneh, this Syro-Egyptian ware is found amidst the ruins of sun-dried brick houses that have fallen during earthquakes, fire or war. As a result, examples have seldom survived intact; too often they reach us in the shape of mere fragments. Even when a perfect example does happen to be preserved to us, the design is very likely covered with a film



CHAIR. SWISS, SEVENTEENTH CENTURY

of that cankering iridescence that has utterly destroyed so many valuable ceramic objects. The bowl (fig. 2) is one of the most perfectly preserved and tastefully decorated examples of this rare medieval faïence at present known. This piece, and others to which we have alluded, may now be seen in Gallery 5 of the second floor, near the room containing the collection of Chinese porcelains lent by Mr. J. Pierpont Morgan.

G. C. P.

SWISS PEASANT WORK.—The Museum has recently acquired a number of pieces of Swiss woodwork, comprising chairs, painted boxes, and carved panels, which form a welcome addition to the Seventeenth Century Room, from Flims in Switzerland, purchased three years ago and soon to be exhibited in the Hoentschel Wing.

Earliest in date are several pieces of Gothic woodwork, probably obtained from the crossbeams of a ceiling and paneling around windows, and showing a design of foliage and grotesque animal figures. These are executed partly in flat, and partly in chip-carving, to which the soft Alpine pine wood lends itself so well.

Both types, especially that known as chip-carving, characterize the peasant work of the Germanic races and are found in Lower Germany, Holland, and in Scandinavia, as well as in the Black Forest, Switzerland, and the Tyrol. Typical, too, is the painting in strong, bright colors, traces of which are still to be seen on our examples. The ground was usually of black, and the ornaments painted in tones of white, green, and red. One can observe this bright coloring in the painted wooden boxes, which show the same scheme of white, green, red, and black, the red strongly predominating. They belong to the sixteenth, seventeenth, and eighteenth centuries, although there is little variation in style—a loyalty to tradition being a distinguishing feature of all peasant work.

On the lids of the older pieces, dating from the second half of the sixteenth century, are pictured drinking and country scenes in the open air, depicting the free and easy life of the Swiss mercenaries—who in those days were soldiers of world-renown. On another example we find a Biblical subject—Judith and Holofernes. In the later works the ornament is more simple, mostly consisting of flowers scattered on a red ground interspersed here and there with coats of arms.

Though the feeling for style exhibited in these carvings may not be highly developed, one is charmed by its close relation to the natural beauties of the locality. The flowers are those of the Alps—gentian, edelweiss, harebells, and Alpine roses. One of the panels, in fact, shows a design of thistles, a *motif* only to be found in the Gothic art of this vicinity.

The Alpine plants have crept even into the ornamentation of the chair backs, one showing a design of edelweiss and gentians, although the majority are more nearly related to the conventional European style of the period, showing French and German influence.

Most of the seventeen chairs date from the eighteenth century, and exhibit a type of back used for centuries in Switzerland and the neighboring countries. The lower part curves inward and an opening in the center allows the chair to be easily lifted. Toward the top, the back widens in two semicircles, whose point of intersection is marked by an ornament in the shape of a shell, a head, or a tuft of foliage. Sometimes the opening in the middle is formed by the open mouth of a grotesque head, a motive that really belongs to the seventeenth century, and especially to the so-called Conch-Shell Style, with its large fantastic ornament, which flourished about 1650. Two examples of this type, with its somewhat nerveless and insipid ornamentation, are shown.

W. V.

NOTES

CHANGES IN THE GALLERIES.—The Colman Collection of Chinese and Japanese pottery has been brought from Room 30, and placed on view in the wall cases of Gallery I, Floor II, west. Its present position in close proximity to the Morgan Collection of Chinese pottery and porcelain will enable the student to better appreciate the success of Japanese potters, in the imitation of the *flambé*, tea-leaf, russet-toned, and iron-rust glazes of the pottery of the Middle Kingdom.

Standing before this well-chosen collection one can see at a glance the distinctive difference between the wares of the two countries, namely, that whereas blue will be found to enter into the composition of nearly all of the variegated glazes of the Chinese, the dominant shade of the Japanese resembles either a ruddy amber or a rich translucent treacle color.

This collection is especially rich in the golden-brown glazes of Zeze (Omi), and the lustrous amber glazes of Takatori (Chikuzen), while representative examples of Seto, Shino, Satsuma, and other of the more famous ceramic factories may there be studied to advantage. It will be noticed that the arrangement of the collection is chronological to a certain extent, the pottery of Japan—itsself grouped by provinces—following immediately after that of China and Corea.

We pass from the Colman Collection to a very complete collection of Japanese porcelain lent to the Museum by Mr. V. Everit Macy. Thus the porcelain of Japan conducts to the Morgan Collection of Chinese porcelain, where may be seen many of the *chefs-d'œuvre* of the Middle Kingdom, from which the artists of Japan received their inspiration.

G. C. P.

MEMBERSHIP.—At a meeting of the Board of Trustees held October 19, 1908, the following persons were elected to the membership of the Museum.

FELLOWS IN PERPETUITY

JAMES CROSBY BROWN.
THATCHER MAGOUN BROWN.
MISS M. M. BROWN.
MRS. ELIZA COE MOORE.
MRS. AMY BRIGHTHURST DE FOREST.
MRS. MAGDALENA NUTTALL.

FELLOW FOR LIFE

MRS. RUSSELL SAGE.

FELLOWSHIP MEMBER

MRS. DAVID DOWS, JR.

ATTENDANCE.—The number of visitors at the Museum during the months of August and September is shown on the following table:

August			
	1907		1908
18 Free days....	43,935	17 Free days...	33,979
5 Evenings....	1,695	5 Evenings....	1,892
4 Sundays....	24,093	5 Sundays....	24,766
9 Pay days....	4,677	9 Pay days....	3,321
	<hr/> 73,500		<hr/> 63,958
September			
	1907		1908
17 Free days....	36,641	19 Free days...	41,084
4 Evenings....	719	4 Evenings....	1,282
5 Sundays....	26,980	4 Sundays....	19,157
8 Pay days....	3,341	7 Pay days....	2,704
	<hr/> 67,681		<hr/> 64,227

CORRECTION.—The legend under the illustration of a piece of lace, on p. 191 of the October Bulletin, should read: *Detail of Reticella, Cover*, instead of *Detail of Point de France, Cope*.

COMPLETE LIST OF ACCESSIONS

SEPTEMBER 20, 1908 TO OCTOBER 20, 1908

CLASS	OBJECT	SOURCE
CERAMICS.....	Three fragments of faience luster tiles, Persian, thirteenth century.....	Gift of Messrs. Indjoudjian Frères.
	Plate, Anatolian, nineteenth century; pair of tiles in one frame, Asia Minor, fifteenth century; glazed pottery jar, Han dynasty; six porcelain pen-rests, eight Celadon mythological figures, and a porcelain perfume vessel, Chinese, eighteenth century; thirty-one fragments of pottery from Gous, Egyptian, fourteenth century; two wedgwood plates, English, eighteenth century; blue faience plate, Persian, seventeenth century; five Syrian plates, seventeenth century; plate, Sultanabad, fourteenth century....	Purchase.
CLOCKS, WATCHES, ETC.....	Eight gilt bronze clock hands, French, eighteenth century; gilt bronze clock feet, German, late eighteenth century.....	Gift of Mr. Edward Colonna.
DRAWINGS.....	Four charcoal heads, by O. Caldini..	Gift of Mr. J. Pierpont Morgan.
FURNITURE AND WOODWORK..	Wardrobe, late seventeenth century; secretary with desk rest, late eighteenth century, German; carved wood settee, Florentine, sixteenth century; chair, Spanish, sixteenth century; fourteen peasant chairs and one back, ladderback chair, revolving chair, and an armchair, seventeenth and eighteenth century; ornamental top of a cabinet, sixteenth century; thirteen carved and painted boxes, sixteenth and seventeenth century; one open-work balustrade, thirty-six wood carvings, and two fragments, fifteenth and sixteenth century, Swiss.....	Purchase.
IVORIES.....	Twelve cups made of rhinoceros horn, Chinese, eighteenth century.....	Gift of Mr. J. Pierpont Morgan.
	Four carved ivory figures, Chinese, fifteenth century.....	Purchase.
MEDALS, PLAQUES, ETC.....	Copy of a silver plaque presented to the participants in the masque at Cornish, N. H., by Augustus Saint-Gaudens.....	Gift of Mr. Kenyon Cox.
	Gilt bronze medal, Katrina Trask, by Victor D. Brenner.....	Gift of the Sculptor.
	Bronze medal, Caroline Gallup Reed, by Zoellner.....	Gift of Mrs. S. Oettinger.

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	Two gold and two silver coins, Austrian, designed by Rudolph Marschall.....	Gift of Mr. Edward D. Adams.
	Gilt-bronze plaquette, Italian, sixteenth century; oval silver plaquette, Italian, sixteenth century.....	Purchase.
METAL WORK.....	Nine pewter household utensils, Swiss, eighteenth century; two bronze trumpets, Shusa, Thibet, eighteenth century; silver and bronze pax parcel-gilt, sixteenth century; gilt-bronze pax, Italian, sixteenth century; bronze bracelet, Phœnician, early mediæval.....	Purchase.
	Silver chatelaine mount, Dutch, early nineteenth century; five silver and one enameled nimbi from Russian icons, seventeenth and eighteenth century.....	Gift of Mr. Edward Colonna.
	Silver tea-set of four pieces, by J. Crawford, New York, c. 1825.....	Gift of Mrs. Joseph Shardlow.
MUSICAL INSTRUMENTS.....	Seven pottery whistles, Costa Rican; copper drum, Indian, nineteenth century; group of reeds, Rhodesian, early nineteenth century.....	Gift of Mrs. John Crosby Brown.
PAINTINGS.....	Collection of fifteen paintings: Apothecary's Shop, by Grison; Edict of William the Testy, by George Henry Boughton; Figure of a Boy, by William Morris Hunt; Figure of a Girl, by William Morris Hunt; Drummer, by Alphonse de Neuville; Landscape, by Charles François Daubigny; Figure on Horseback, by Jean Baptiste Edouard Detaille; Mandolin Player, by Jean Louis Ernest Meissonier; Music Room, by Mihály de Munkácsy; A Difficult Question, by Ignaz Gausegiggl; Dispatch Bearer, by Giovanni Boldini; Constantinople by Alberto Pasini; Portrait of a Man, by François Domingo; Moors on Horseback, water color, by Mariano José M. B. Fortuny; Figures in a Mosque, by Jean Leon Gérôme.	Bequest of Mrs. Martha T. Fiske Collord, in memory of Joseph M. Fiske.
	Portrait of Captain Walsh of the Revolutionary Navy, by Naegle...	Gift of Mr. Frederick S. Wait.
SCULPTURE.....	Marble group, La Main de Dieu, by Auguste Rodin.....	Gift of Mr. Edward D. Adams.
	Two bronze statuettes of the School of Michelangelo, middle of sixteenth century, and one bronze statuette of a youth (probably Paris), Padua, fifteenth century.....	Purchase.

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TEXTILES..... (Second floor, Gallery 34).

A collection of nine hundred and eighty-four specimens of laces and embroideries, chiefly European; three pillows for making lace, and a collection of twenty-two bobbins, sixteenth to nineteenth centuries... Gift of Mrs. Magdalena Nuttall.

Two bands of embroidery edged with bobbin lace, Austrian, sixteenth and nineteenth century..... Gift of Miss Catharine A. Newbold.

Two pieces of Buckinghamshire lace, English, late eighteenth and early nineteenth century..... Gift of Mrs. Elinor Glyn.

Needlepoint fragment, Point d'Argentan, French, middle of eighteenth century..... Gift of Miss Mary Humphreys Johnston.

Fragment of green and gold brocade, French, sixteenth century..... Gift of Dr. Wilhelm R. Valentiner.

Black lace skirt, Spanish, eighteenth century..... Gift of Mrs. Frank Heap Slack.

Brocade with Arabic inscription, embroidered cover, and large carpet, Persian, sixteenth and seventeenth century..... Gift of Messrs. Indjournjian Frères.

Piece of pointed bobbin lace, sixteenth century; piece of Burrato lace and band of Sicilian drawnwork, seventeenth century; piece of Abruzzi lace with inscription, Italian, eighteenth century..... Gift of Mrs. William M. Kingsland.

Band of drawnwork, three pieces of cross-stitch embroidery, and an embroidered end of a towel, Slovak, eighteenth and nineteenth century.. Gift of Comtesse Thérèse Palffy.

Two pieces of black velvet with silk floral designs, American, eighteenth century; Kutch (woman's dress), British Indian, eighteenth century; crewel work curtain and valance, English, seventeenth century; piece of chintz, Apotheosis of Washington, French, eighteenth century; embroidered cover and a piece of silk, Persian, seventeenth century; two bands of cutwork, Swedish, eighteenth century; piece of brocade, Syrian, thirteenth or fourteenth century..... Purchase.

COSTUMES.....

*Collection of eighteen specimens worn by the late Thomas Coutts, Esq., English..... Gift of the Estate of Thomas Coutts.

Lace collar, Cephalonia, late nineteenth century; two embroidered caps, Russian, nineteenth century.. Gift of Miss Catharine A. Newbold.

Embroidered brown silk tissue and lace cap, German, sixteenth century; four caps of drawnwork and lace, Swedish, eighteenth century. Purchase.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 3).

LIST OF LOANS

JULY 20, 1908 TO OCTOBER 20, 1908

CLASS	OBJECT	SOURCE
PAINTINGS.....	Portrait of Theodore Atkinson, by Blackburn.....	Lent by Miss Francet A. Marble.
SCULPTURE.....	Bronze group, Indian and Panther, by Henry K. Brown.....	Lent by Mr. Henry K. Bush-Brown.

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

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ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5.00 P.M. and on Saturday until 10 P.M.

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CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.